

Rembrandt

1921

CATALOGUE OF AN EXHIBITION OF
ETCHINGS AND DRY-POINTS

by

REMBRANDT

1606-1669



Galleries of
M. KNOEDLER & CO.
556-558 Fifth Avenue, near 46th St.
Commencing March 1st,
1921



Digitized by the Internet Archive
in 2018 with funding from
Getty Research Institute

https://archive.org/details/catalogueofexhib00unse_1

C A T A L O G U E

Letters and references to different authorities, viz.:

B.—Bartsch

M.—Middleton

H.—Hind

- 1 REMBRANDT IN A HEAVY FUR CAP: FULL FACE: BUST B. 16, M. 45, H. 56. 1631
Only state.
- 2 REMBRANDT IN A CAP AND SCARF: THE FACE DARK: BUST B. 17, M. 99, H. 108. 1633
Second state.
- 3 ABRAHAM ENTERTAINING THE ANGELS
B. 29, M. 250, H. 286. 1656
Only state.
- 4 ABRAHAM CASTING OUT HAGAR AND ISHMAEL
B. 30, M. 204, H. 149 1637
Only state.
- 5 ABRAHAM AND ISAAC
B. 34, M. 220, H. 214. 1645
Only state.
- 6 ABRAHAM'S SACRIFICE
B. 35, M. 246, H. 283. 1655
Only state.

7 JOSEPH TELLING HIS DREAMS
B. 37, M. 205, H. 160. 1638
Second state.

8 JOSEPH'S COAT BROUGHT TO JACOB
B. 38, M. 189, H. 104. About 1633
Only state.

9 THE TRIUMPH OF MORDECAI
B. 40, M. 228, H. 172. About 1640
Only state.

10 CHRIST BETWEEN HIS PARENTS, RETURNING
FROM THE TEMPLE
B. 60, M. 244, H. 278. 1654
Only state.

11 VIRGIN AND CHILD IN THE CLOUDS
B. 61, M. 211, H. 186. 1641
Only state.

12 THE HOLY FAMILY
B. 62, M. 182, H. 95. About 1632
Only state.

13 THE VIRGIN AND CHILD WITH THE CAT: AND
JOSEPH AT THE WINDOW
B. 63, M. 241, H. 275. 1654
First state.

14 CHRIST PREACHING ("LA PETITE TOMBE")
B. 67, M. 229, H. 256. About 1652
Only state.

The title "La Petite Tombe" is supposed to have originated in some connection with one of the family of La Tombe who was a connoisseur and print collector. In the 1679 inventory of Clement de Jonghe, the print seller, the etching is called "La Tombe's little plate." Gersaint, however, referred its origin to the tomb-like elevation on which Christ stands.

15 THE TRIBUTE-MONEY

B. 68, M. 196, H. 124. About 1634
First state.

16 CHRIST DRIVING THE MONEY-CHANGERS FROM
THE TEMPLE B. 69, M. 198, H. 126. 1635
First state.

17 CHRIST AND THE WOMAN OF SAMARIA

B. 70, M. 253, H. 294. 1658
Third state.

18 THE AGONY IN THE GARDEN

B. 75, M. 251, H. 293. About 1657
Only state.

19 CHRIST PRESENTED TO THE PEOPLE

B. 76, M. 248, H. 271. 1655
Fourth state.

Before the removal of the figures in the foreground. Extremely fine and rare print on Japan paper. This is one of the finest

and most important plates of Rembrandt, and it is seldom found printed on a single sheet of paper as is this impression.

20 CHRIST BEFORE PILATE
B. 77, M. 200, H. 143. 1636

Second state.

21 THE ENTOMBMENT
B. 86, M. 233, H. 281. About 1654
Second state.

22 THE DEATH OF THE VIRGIN
B. 99, M. 207, H. 161. 1639

Second state.

The title of this plate has frequently been criticised because of the presence of the High Priest in the picture, and the fact that the figure upon the bed appears to be of a man rather than of a woman.

It is of interest to note that various studies of Saskia ill in bed were etched by Rembrandt during the same period to which this subject belongs.

23 ST. JEROME BESIDE A POLLARD WILLOW
B. 103, M. 223, H. 232. 1648

Second state.

24 ST. JEROME READING, IN AN ITALIAN LANDSCAPE
B. 104, M. 234, H. 267. About 1653
Second state.

25 ST. FRANCIS BENEATH A TREE, PRAYING
B. 107, M. 252, H. 292. 1657

Second state.

Only three impressions of the first state are known to exist one in the British Museum, another in Paris, and the third in Amsterdam.

26 DEATH APPEARING TO A WEDDED COUPLE
FROM AN OPEN GRAVE

B. 109, M. 265, H. 165. 1639

Only state.

Because of the resemblance of the two figures in this print to Rembrandt and his wife, it has been suggested that this subject might be a memorial of an unexpected sorrow, the death in the autumn of the previous year of Saskia's second child.

27 MEDEA: OR THE MARRIAGE OF JASON AND
CREUSA B. 112, M. 286, H. 235. 1648

Fourth state.

The plate was designed to illustrate a tragedy of Medea, written by Rembrandt's friend Jan Six, and published in Amsterdam, 1648.

28 THE SMALL LION HUNT (WITH TWO LIONS)
B. 115, M. 273, H. 180. About 1641

Second state.

29 THE SMALL LION HUNT (WITH ONE LION)
B. 116, M. 274, H. 6. About 1629-30
Only state.

30 A CAVALRY FIGHT
B. 117, M. 275, H. 100. About 1632-3
Second state.

31 THE SPANISH GIPSY (PRECIOSA)
B. 120, M. 285, H. 184. About 1641
Only state.
This subject is believed to be from a tragedy printed in Amsterdam, and founded on a Spanish tale, "The Preciosa of Cervantes."

32 THE RAT-KILLER
B. 121, M. 261, H. 97. 1632
Second state.

33 THE GOLDSMITH
B. 123, M. 295, H. 285. 1655
Only state.

34 THE PANCAKE WOMAN
B. 124, M. 264, H. 141. 1635
Second state.

35 THE CARD PLAYER
B. 136, M. 269, H. 190. 1641
First state.

36 MAN STANDING IN ORIENTAL COSTUME AND PLUMED FUR CAP
B. 152, M. 91, H. 93. 1632
Only state.
This subject is also known as "The Persian."

37 THE SHELL B. 159, M. 290, H. 248. 1650
Second state.

38 SEATED BEGGAR AND HIS DOG
B. 175, M. 65, H. 75. 1631
Second state.

39 BEGGARS RECEIVING ALMS AT THE DOOR OF A HOUSE B. 176, M. 287, H. 233. 1648
Second state.

40 BEGGAR WITH A WOODEN LEG
B. 179, M. 35, H. 11. About 1630
First state.

41 WOMAN BATHING HER FEET AT A BROOK
B. 200, M. 297, H. 298 1658
Only state.

42 JUPITER AND ANTIOPE: The larger plate.
B. 203, M. 301, H. 302. 1659
First state.

43 SIX'S BRIDGE
B. 208, M. 313, H. 209. 1645
Second state.

There is a tradition that this plate was etched against time for a wager at the country house of Rembrandt's friend Jan Six, while the servant had gone to a neighboring village to fetch some mustard which had been forgotten for the meal.

44 THE OMVAL B. 209, M. 311, H. 210. 1645
Second state.

“De Omval” is generally regarded by the natives as signifying the bend in the Amstel, just outside Amsterdam, rather than the village at this spot.

45 VIEW OF AMSTERDAM
B. 210, M. 304, H. 176. About 1640
Second state.

This view was probably taken from the banks of the Y, to the northwest of Amsterdam. The tower towards the right is believed to be the old Stadhuis.

46 THE THREE TREES
B. 212, M. 309, H. 205. 1643
Only state.

Little need be said regarding this subject, which is undoubtedly one of the masterpieces in etching.

The city of Amsterdam is seen beyond the flat lands.

47 LANDSCAPE WITH THREE GABLED COTTAGES
BESIDE A ROAD
B. 217, M. 325, H. 246. 1650
Third state.

48 LANDSCAPE WITH A SQUARE TOWER
B. 218, M. 321, H. 245. 1650
Fourth state.

49 COTTAGE AND FARM BUILDINGS WITH A MAN
SKETCHING
B. 219, M. 315, H. 213. About 1645
Only state.

50 LANDSCAPE WITH TREES, FARM BUILDINGS AND
A TOWER
B. 223, M. 317, H. 244. About 1650
Fourth state.
It is believed that this print represents
a view of the village of Loenen. In the
neighborhood were the homes of Wtten-
hoogaert "The Goldweigher," Hooft Van
Tromp, Hindloopen and Jan Six.

51 THE GOLDWEIGHER'S FIELD
B. 234, M. 326, H. 249. 1651
Only state.
The country house of the Receiver Gen-
eral Wttenboogaert, and the view seems to
have been taken from this house, showing
the village of Naarden among the trees in
the middle distance.

52 CANAL WITH AN ANGLER AND TWO SWANS
B. 235, M. 322, H. 238. 1650
Second state.

53 CANAL WITH A LARGE BOAT AND BRIDGE
B. 236, M. 323, H. 239. 1650
Second state.

54 LANDSCAPE WITH A COW DRINKING
B. 237, M. 318, H. 240. About 1650
Second state.

55 MAN WITH CRUCIFIX AND CHAIN
B. 261, M. 147, H. 189. 1641
Second state.

56 FAUST IN HIS STUDY, WATCHING A MAGIC
DISK (DR. FAUSTUS)
B. 270, M. 291, H. 260. About 1652
First state.

57 JAN LUTMA, THE ELDER, GOLDSMITH AND
SCULPTOR B. 276, M. 171, H. 290. 1656
Third state.
Jan Lutma was born at Groningen, 1584.
He was not only a fine sculptor and goldsmith, but was an amateur collector of prints and other objects of art.

58 JAN CORNELIS SYLVIUS, PREACHER: POSTHUMOUS PORTRAIT
B. 280, M. 155, H. 225. 1646
Second state.

Jan Cornelis Sylvius died in 1638. Following is a translation of the Latin inscription in the lower margin:

“This was the face of Sylvius, whose eloquence taught that Christ should be adored and showed to men the true path to Heaven. With these lips we heard him speak to the people of Amsterdam, with these he preached to the Frisians. Piety and religion were long safe in the keeping of an unyielding champion. Brightly shone the light of his life, revered for its virtues, and even in the infirmities of age he taught strong men. A lover of sincerity, he disdained all mere pretense of right nor cared by a fair front alone to please the good. This was his belief, that Jesus could be better preached by a nobler life, less well by thunders of eloquence. Amsterdam, cherish the memory of him who by his character set the standard for the city’s life and maintained it by help of God Himself.”—G. Barlaeus.

“No further do I praise his merits which I fain would imitate, but seek to present in verse.”—P. S.

59 LIEVEN WILLEMSZ VAN COPPENOL, WRITING-MASTER: The smaller plate.

B. 282, M. 162, H. 269. About 1653

Sixth state.

The boy in this etching is believed to be Coppenol’s grandson.

60 LIEVEN WILLEMSZ VAN COPPENOL, WRITING-MASTER: The larger plate.

B. 283, M. 174, H. 300. 1658

Fifth state.

Coppenol was born in 1598. He gained renown as a writing-master in Amsterdam.

The date of his death is not recorded; it was some time after 1667.

61 BUST OF AN OLD MAN WITH FLOWING BEARD

B. 309, M. 31, H. 28. 1630

First state.

62 THE GREAT JEWISH BRIDE

B. 340, M. 108, H. 127. 1634-5

Fourth state.

The title of this print is derived from a tradition that the sitter was the daughter of Ephraim Bonus, the Jewish Physician, although most authorities believe it to be a study of Rembrandt's first wife, Saskia.

63 REMBRANDT'S MOTHER WITH HAND ON CHEST:

Small Bust. B. 349, M. 53, H. 50. 1631

Second state.

Probably the most remarkable feature of this print is the drawing of the hand, so expressive of old age. Rembrandt's mother died in 1640; she was about sixty-five years of age at the time this plate was etched.

64 Old Woman Sleeping.
B. 350, M. 116, H. 129. 1635-7
Only state.

65 Studies of the Heads of Saskia and Others
B. 365, M. 129, H. 145. 1636
Only state.

66 Three Heads of Women, One Lightly Etched
B. 367, M. 115, H. 153. About 1637
Second state.
The central figure is a study of Saskia.

Arranged & Printed by
Lewis W. Goerck
925 Sixth Ave., N. Y. City





PRINT ROOMS
ON
SECOND FLOOR